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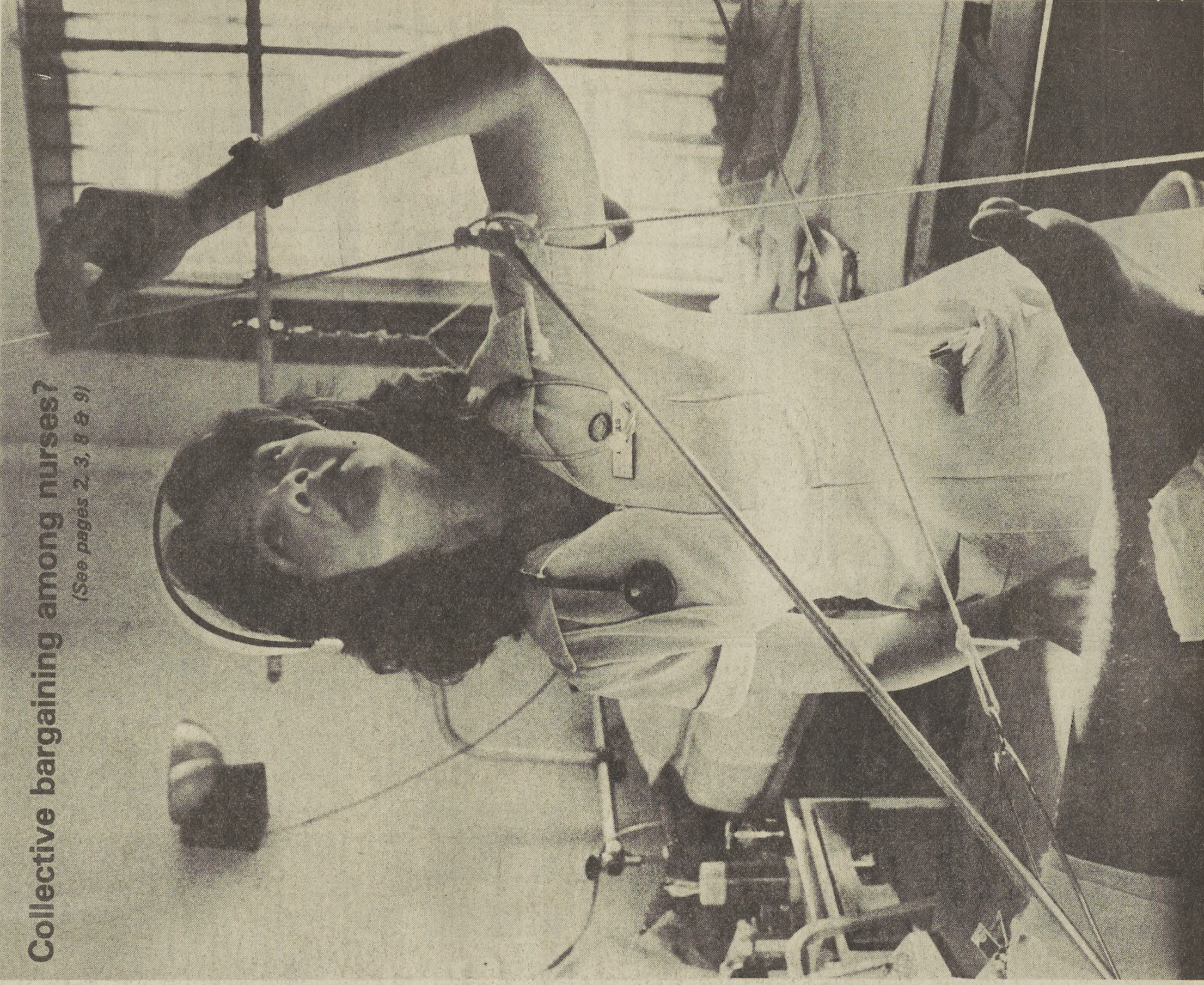
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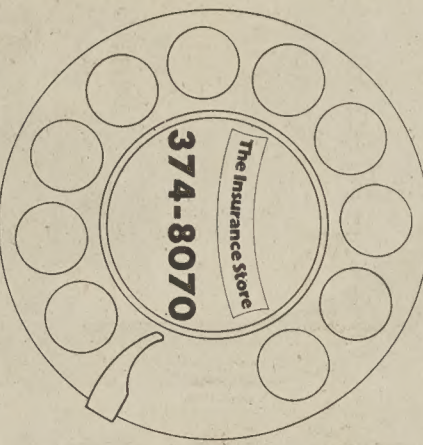
The Daily Universe

Brigham Young University 374-1211 Ext. 2957 Provo, Utah Vol. 31 No. 83 Monday, January 16, 1978

Collective bargaining among nurses?

(See pages 2, 3, 8 & 9)





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eulogize Humphrey

WASHINGTON (AP) — Hubert H. Humphrey was eulogized by President Carter on Sunday as "the most beloved of all Americans," and an inspiration to all the presidents of his time.

At a memorial service in the Rotunda of the Capitol, beneath the great dome, Carter spoke in farewell to the Minnesota senator, former vice president and sometime political rival, saying that when Humphrey first visited him in the Oval Office, "I felt that he should have served there."

Former Presidents Richard M. Nixon, Gerald R. Ford and Lady Bird Johnson, the wife of the late President Lyndon B. Johnson, were among the official mourners at the nationally televised service.

"We and our families are here today to testify that Hubert Humphrey may well have blessed our country more than any of us," Carter said.

Before the flag-draped coffin of the fallen Happy Warrior, the leaders of American government gathered in Washington's final tribute. The Senate in which he served, the House, the Cabinet, the Supreme Court, all assembled where Humphrey had lain in state since Saturday, while thousands of citizens filed past the coffin.

Humphrey's body was taken from the Capitol after the service by military pallbearers and driven to Andrews Air Force Base outside Washington. From there, it was flown aboard a presidential jet to Minnesota. It was to lie in state in the Minnesota Capitol Sunday night and Monday morning before funeral services in St. Paul and burial Monday afternoon in Minneapolis.

Vice President Walter F. Mondale and his wife, both Minnesotans, joined Mrs. Humphrey for the flight home. Carter planned to fly to Minnesota on Monday to attend the funeral.

"He was simply incredible," said the grieving Mondale, recalling his first meeting with Humphrey 31 years ago.

"When he said that life was not meant to be endured but rather to be enjoyed, you knew what he meant. You could see it simply by watching and listening to him."

...He taught us all how to hope and how to love, how to win and how to lose. He taught us how to live and, finally, he taught us how to die."

And although Humphrey never realized his greatest goal, the presidency he sought so long, Mondale said that he achieved something more rare and valuable than that of a

"He became his country's conscience," Mondale said. Carter and Mondale both spoke of Humphrey's early advocacy of civil rights for black Americans, the issue that split the Democratic Party in 1948. Twenty years later, Humphrey led that party, divided again, this time over the war in Vietnam, in a presidential campaign that he barely lost. Nixon defeated him and it was Humphrey's death that led the resigned president to return to Washington for the first time since Watergate and its aftermath forced him from the White House.

Nixon flew to Washington from Los Angeles Saturday on a commercial airliner, and planned to return on Monday. His daughter, Tricia, accompanied him at the service.

Humphrey died Friday night of cancer at his home in Waverly, Minn. His body was flown to Washington on Saturday for final honors at the Capitol.

"I don't know where the pick-up came from. I saw the car ahead of me sliding, touched the brakes and that was it," Allgier said. "In all my life this is the first wreck I've ever had."

Reed, the driver of the pick-up, said he was in the middle lane, to the right of the semi-truck. "I looked back and there he was coming right over top of me. I wasn't hurt, except for a bruised shoulder, but they had to pry the doors

open to get me out," he said.

Scovill said the American Fork-Pleasant Grove area can be very dangerous during the winter because of the fog and ice caused by heat and steam coming from the Geneva Steel plant.

"The reason the accident occurred is because the semi-truck was probably going too fast," Scovill said.

"To me I think the whole thing was set up by people not paying attention to road conditions. There were cars going 55 m.p.h. when visibility was only 30 yards."

There were a rash of accidents along the interstate Friday morning, Scovill said.

"I saw 20 to 25 different cars off the road in a mile and a half by the Pleasant Grove rest stop," he said.

"People were just not willing to sacrifice a little time for safety."

no injuries reported

By DOUG FLAMM
Monday Magazine
Writer

Dense fog and black ice caused a multiple vehicle accident on I-15 near the Pleasant Grove rest stop Friday morning.

The Utah Highway Patrol estimated damages at \$40,000 to \$50,000. There were no injuries.

A two-trailer semi-truck, owned by Pacific Intermountain Express (PIE) freight lines and driven by Dick Allgier of Salt Lake City, skidded on the icy road and slid into two other vehicles, Allgier said. "In all my life this is the first wreck I've ever had."

The two other vehicles were a pick-up truck, driven by Don Reed of Magna, and an unidentified vehicle, Scovill said.

"The semi-truck suffered \$40,000 to \$50,000 in damages and the pick-up truck, a 1975 GMC,

was totaled. The third vehicle was only slightly damaged," Scovill said.

"We are not sure who the driver of the third car was," Scovill said. The accident is still under investigation, he added.

Allgier, driver of the semi-truck, said some cars sliding on the ice ahead of him. As he touched his brakes, the rear trailer started to slide, causing him to lose control of his truck.

"I don't know where the pick-up came from. I saw the car ahead of me sliding, touched the brakes and that was it," Allgier said. "In all my life this is the first wreck I've ever had."



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Photo by Lynn Stewart

This two-trailer semi-truck went out of control on a patch of black ice on I-15. Damages were estimated at \$40,000 to \$50,000.

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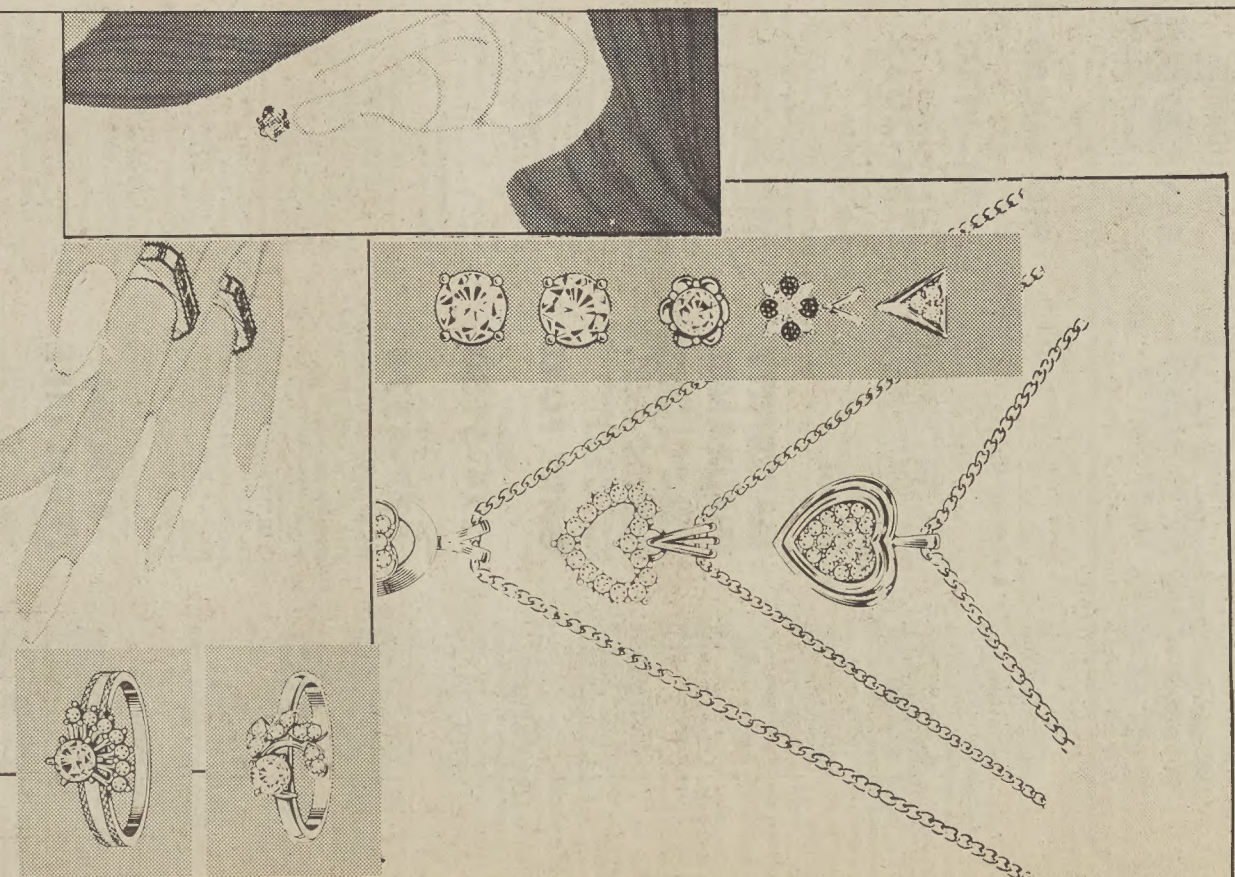


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JCPenney
Orem University Mall

column in *Crumb's Universe*. One was the result of a practical joke and the other an inadvertent error.

The letter headed "Pig not tasteful?" was not written by Joseph Q. Jarvis of Phoenix, Ariz., though that was the name signed on the letter. The letter was written by Paul A. Anderson of Spokane, Wash., who signed the letter with Jarvis' name as a joke, according to Anderson. A letter of apology from Anderson will appear in Wednesday's paper.

Another letter, headed "Rights not trampled," was written by Pam Porter, New Mexico, and Judy Adams, California.

Lyle C. Hurst, Visalia, Calif., and Brent Palmer, Las Vegas, were incorrectly named as having written the letter.

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Photo by Lyle Slavast
Don Reed, Magne, stands in front of the PIE trailer which fell on his pick-up truck. The doors had be pryed open before he could get out.

WHAT'S AN NSACAREER?

It's different things to different people.

Of course, most of the employees at the National Security Agency have certain things in common: they are civilians employed by the Department of Defense; they are engaged in projects vital to our country's communications security and intelligence production; and they all enjoy the benefits that accompany Federal employment. However, the differences between our career opportunities are just as interesting as their similarities. For example, . . .

TO THE ELECTRONIC ENGINEER (BS/MS): An NSA career means delving into unique projects which can span every phase of the R&D cycle. An engineer may design, develop, test and manage contracts on communications, recording, and information storage devices and systems whose capacities and speeds are still considered futuristic in most quarters.

TO THE COMPUTER SCIENTIST (BS/MS): It means applying his or her knowledge in a wide range of

sub-disciplines such as systems design, systems programming, operating systems, computer applications analysis, and retrieval systems.

TO THE MATHEMATICIAN (MS): A career means defining, formulating, and solving complex communications-related problems. Statistical mathematics, matrix algebra and combinatorial analysis are just a few of the tools applied by the NSA mathematician.

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By VAL O. HOLLEY
Monday Magazine
Writer
The New York Times' Judge for Utah.
account of the event was terse and to the point: "The Senate by a voice vote confirmed to-

ter's appointment, the Times could not have known then that 28 years later even greater controversy would surround the enigmatic judge. Ritter will be 79 on January 24, but if he

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1960 statement that he would not celebrate his birthday until reaching 90, no observance will be made.
Strangely, Ritter, the oldest federal chief judge in the United States, might seem like a youngster when compared to the judge he replaced: Tillman D. Johnson, who retired in 1949 at 91.

Recommended
Ritter's debut in the judgeship seemed auspicious. He was recommended for the position by Utah Democratic Sen. Elbert D. Thomas four days after Johnson retired.
HARRY S. TRUMAN, said Law School, had written, "It is my judgment that the personal and intellectual traits of Mr. Ritter are perhaps even more relevant to his competence as a federal judge than as a university president."
Ritter was born in Salt Lake City and graduated from high school in Park City. He received an LL.B. degree cum laude from the University of Chicago and an S.J.D. from Harvard Law School.
He was admitted to law practice in Illinois in 1924 and in Utah in 1927. He assumed a post on the University of

seems to run through a volume, making his lines somewhat hard to understand.
Other than that, his characterization seems to be on the money, and projection is good.
Projection problem
Projection is probably the biggest problem for several of the actors, especially Greg Newman (Ferdiand). Although, along with almost all the

could seem to be a microphone heaven forbid).
His leading lady, Miranda (Mary Ann Carter), seemed to take a few moments to warm up after curtain time, but pulled it off quite well, acting convincingly dumb and continually amazed at the sight of other human beings. A strong performance, by a good actress.

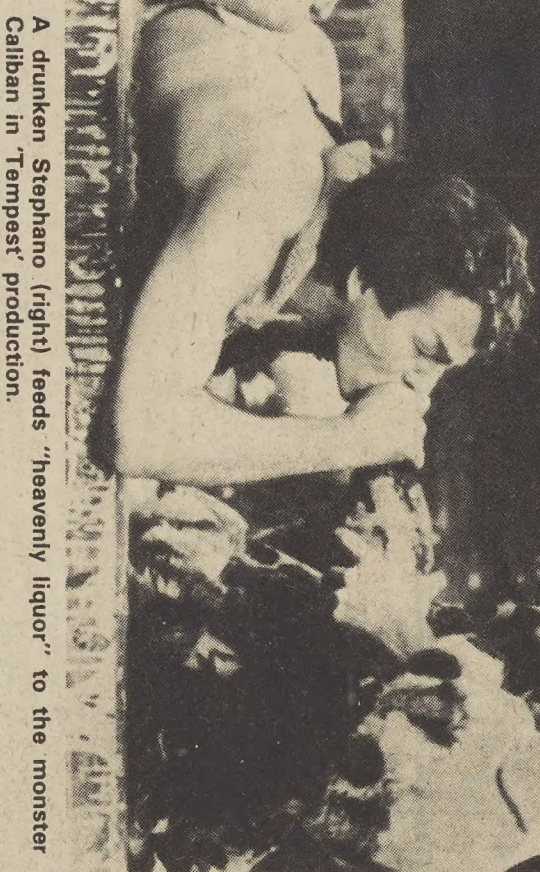
we're Tom Nidley and David Morgan, (Stephano and Tymculo) whose portrayals of two monks who give wine to a monster Caliban kept the audience laughing. They too, had a lot of amusing athletic prowess as part of their portrayals. Playing a drunk does require a lot of stamina to keep from

Mark Ward's portrayal of bad-guy Sebastian is convincingly nasty enough, and Gonzalo, played by Derek Streeter, is a good acting job, although he reminds one a little too much of the rabbi in Fiddler on the Roof.
Other performers in the cast also did well, no matter what the role.

Technically "good"
Music for the production seems good enough, although the opening scene is too loud. Perhaps a little less gain would help.
Little things that helped the total production included the lighting of the turntable set during scene changes, which was star-

dark, and the changes. The lighting seemed to help maintain the overall effect of the play.
Costuming is great, except for Ariel's costume. While the costume design itself seems good, the outfit looks a little bit too tight in spots. Some of the tight spots could prove embarrassing.
Viewers should be thankful that the fire-halo addition to Ariel's costume, present in publicity stills, was given the axe. The costume is much better without it.
Lighting is good, as are sound effects. The only thing detracting from the quality of the sound reproduction is a

All in all, "The Tempest," as produced by BYU's Theater and Cinematic Arts Department is a good job producing a hard subject in an interesting and entertaining way.



A drunken Stephano (right) feeds "heavenly liquor" to the monster Caliban in 'Tempest' production.

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Universe photos by Robert Harries

The wizard, Prospero, comforts his magical spirit, Ariel.

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Shakespeare's plays, although classics in their own right and the basis of modern theater, are usually hard to stage, hard to act in and sometimes hard for the audience to follow. Thus, many plays would be great plays vanish into oblivion.

But not so in BYU's production of Shakespeare's tragicomedy, "The Tempest," which saw its opening night Thursday in the Pardoe Theater.

Not only were the actors well-versed in their lines, with only one hesitation throughout

Precision timing

The show revolves around the antics of a vengeful wizard, but the main wizardry in the production actually lies in the direction and scene design. Director Ivan Crosland seems to have spent many long hard hours blocking the play, and every move is timed with split-second precision, from movements of the cast to the exploding of special-effect light bombs during the play. Such precision is hoped for, but too often goes unachieved on opening night.

The timing in "The Tempest" and the vitality with which the cast worked showed the telltale signs of remarkable direction.

Another remarkable part of the production is technical wizard Charles A. Henson's scene and lighting design, and Technical Director O. Lee Walker's construction of the set. The scene for the play is a grayish rock-type structure that serves as both stage and home for the performers. The structure not only looks impressive, but revolves for scene changes, giving the audience a new feeling with each part of the "island."

Great performers

However, as in any good production, the credit for a good job lies not only with the production staff, but with the performers themselves.

No matter who Shakespeare might have intended to be the main character in "The Tem-

st, Slover, and Caliban. These two performers took on their roles with vigor and a athletic prowess as well as strong characterizations.

Ariel, the sprit (I hesitate to use the noun "fairy," who arranges the deeds of the wizard Prospero is a tough part, but the part meets its match in the form of Slover.

Slover, in attempting to show the lighter-than-air attributes of any self-respecting spirit, amazes the audience with his fantastic leaps and dancing. Viewers get the impression that if the Perdue Stage were only a few feet longer, Slover could actually take off and fly. His enthusiasm and timing never stops, and neither does his characterization of Ariel. Slover is Ariel until the end, and never breaks once.

Caliban convincing

Ariel's compatriot in the wizard's bondage, Caliban, has a far less well-liked role. His character is one of half-man, half-beast. A "beastly" role, perhaps, but well-played.

Ken Beck's portrayal of Caliban is almost flawless. His performance is so convincing, the way he moves using all fours so real, that it almost makes one believe in the theory of evolution.

Meanwhile, Spencer McMullin's portrayal of the wizard Prospero is good, but not yet fantastic. Speaking with the hint of an accent that always seem to erupt while one is working with

vacancy created by Johnson's retirement, but Senate hearings were not held until the following year. Then the other side of the coin began to show.

The hearings were promoted by Utah's other senator, Arthur V. Watkins (a Republican), because of "questions raised as to Ritter's qualifications by reputable Utah citizens." During the hearings, H. Grant Ivins, a colleague of Ritter while serving at the Office of Price Administration, called the prospective judge "arbitrary, tyrannical and arrogant."

"I have yet to find a Utah lawyer who does not say that such an appointment would be in the short of a calamity," he warned. Nevertheless, Ritter was confirmed by the Senate, and not only heard cases in Utah, but was assigned by the Tenth Circuit Court of Appeals to preside in the Colorado District during 1951.

Reprimands

Throughout the years, Ritter's judgments in court and treatment of lawyers, defendants and others have earned him the reputation he has to-

Court has ordered to step down from a case; on two occasions Ritter was asked by the high court to turn cases over to other judges.

In the 1953 "Indian pony case," a group of Navajo Indians sued the Bureau of Land Management for \$100,000 after the latter had driven the Indians' herds off federal lands for which they had no grazing permit. Many of the animals were killed in the process. Ritter ruled in favor of the Indians.

On appeal from the government, the Tenth Circuit Court reversed Ritter's ruling, saying the federal agents had not violated any law in enforcing the "abandoned horse statute." The Supreme Court, however, sent the case back to Ritter, holding that the Indians had been wronged.

Ritter, who held the roundup and killing was "willful," wanted the malicious," awarded the Indians almost twice as much as what they had asked — \$186,017.

'Incensed'

This time, the Circuit Court ordered Ritter to step down from the case because he could not put

"wholly conjectural," "incensed and embittered" during the trial. The judge formally stated that he did not intend to follow the Circuit Court's suggestion to step down. The Supreme Court finally ordered him out of the case.

In the second case, the federal government sued to force El Paso Natural Gas Company's divest-

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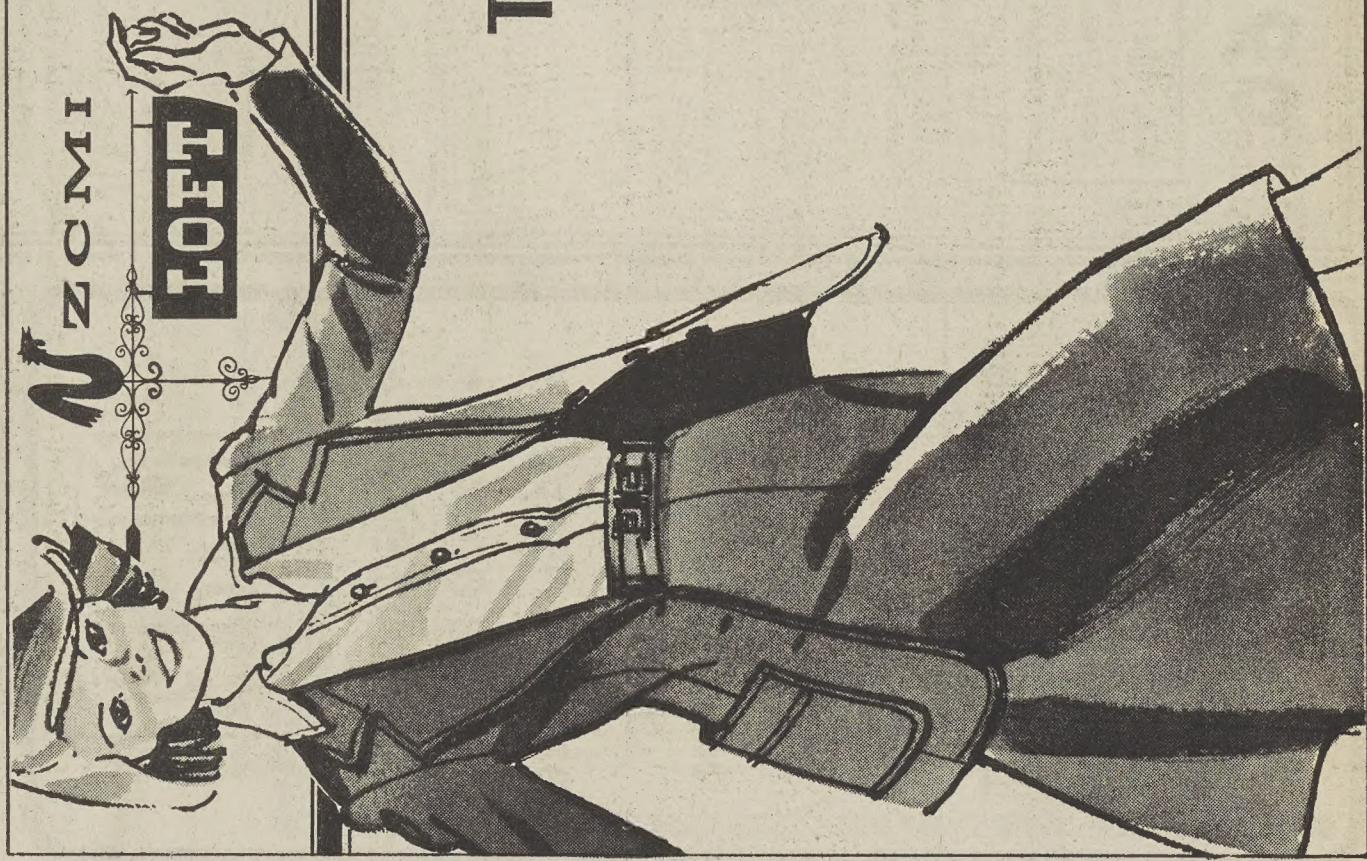
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Thursday, January 19

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According to him, some recruiting will have to be done to fill these new positions, although the prestige of "identifying with a large health center will automatically attract some people."

Drake doesn't feel the shortage of registered nurses in Utah is necessarily related to the average salaries they are paid.

"If that is true, why is it that in Arizona, where salaries are comparable to Utah, there is a surplus of nurses?" he asks.

Lifestyle unattractive

Drake suggests a more reasonable explanation for the shortage of nurses in Utah might be found

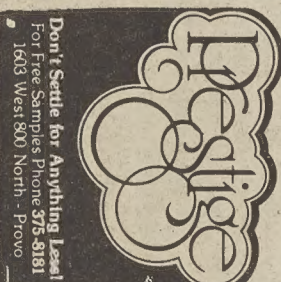
"Intermountain Health Care's (IMHC) nurse recruiter has found that a lot of people aren't even interested in coming to an LDS community," he says.

He mentions the "quor laws" and a style of living that pretty much respects the Sabbath as aspects of a Mormon community that fail to attract non-Mormons.

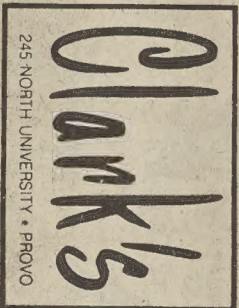
"My impression is we could be matching salaries with San Francisco and we would still have a nursing shortage because of the value system that exists in Utah," he adds.

Drake's assertion that Arizona has a surplus of nurses is verified by Nursing magazine's 1977 career guide, which quotes the Arizona Nurses Association saying there is no shortage of nurses in the state.

Supply and demand
Neal, however, believes, "the overriding cause of the shortage of nursing in Utah is low wages."



"The Intermountain Health Care can't continue to ignore a basic economic law of supply and demand," he says. To illustrate this point, Neal refers to a shortage of nurses in



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the illegality of this merger. The high court then ordered immediate divestiture.

Even after this mandate, Ritter allowed El Paso to devise its own divestiture plan, by which it retained many of the monopolistic benefits. The Supreme Court then forbade him to participate further in the case.

Insults

The aging magistrate has also come to be feared by nearly all who enter his court. In a 1971 drug trial, he insulted a lawyer by telling him he should get a lawyer for himself. The conversation was recorded as follows:

Ritter: You ought to hire yourself a lawyer.
Lawyer: I resent that, Your Honor.

Ritter: You can resent it as you please.

Lawyer: I am a member of the bar and qualified to practice before this court in this state.

Ritter: There is some question about that in my mind.

Lawyer: There is none in mine, Your Honor, and I resent those comments.

This case was appealed to the Circuit Court, which reversed the conviction because the lawyer had been "demeaned" in front of the jury, preventing a fair trial.

Even those outside of Ritter's court are not safe. In 1982, nearly 30 postal workers were brought before him and threatened with contempt of court because their mail sorting machinery "sounded like a bowling alley and disturbed the peace of the court." (The courtroom is on the second floor of the Post Office Building in Salt Lake City.)

Noisy plumbers

Last month Ritter ordered two plumbers held in the U.S. Marshal's office for two hours and gave them a stern lecture because they had been too noisy while installing drinking fountains on the floor below the courtroom.

Building manager Jim Whimpey says pains are taken to schedule maintenance work in the building at times when Ritter's court is not in session.

But the last straw may have been when Ritter tried to stave the execution of Gary Gilmore last year. Since then, there have been increased efforts to reduce his power.

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Circuit Court on behalf of the Justice Department requesting that Ritter be barred from all cases involving the federal government.

Such an action is unprecedented in U.S. judicial history.

One week later, Utah Attorney General Robert Hansen filed a petition with the Circuit Court asking that Ritter be barred from all cases involving the state of Utah. Both petitions are currently under consideration.

Three judges
Also in 1977, the Senate approved a third federal judge for Utah, an action which would remove Ritter as chief judge in the district. The House Judiciary Committee approved a repeal of the "Grandfather Clause" which permits him to be chief judge at age 70. Both actions will be voted on this year.

Last August, the FBI questioned several people about that in my mind.
Lawyer: There is none in mine, Your Honor, and I resent those comments.
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latterly alleged that he gave illegal favors to his secretary and his own private lawyers. The FBI now has Ritter under "active investigation."

And finally, the Utah Chapter of Sigma Delta Chi, the society of professional journalists, filed a petition seeking to have his ban on courtroom sketching dissolved.

Fights back

But, Ritter is not sitting still, and he has made several moves to counter those who seek his removal. Last summer he sent a petition to the Supreme Court, complaining that the Tenth Circuit is biased against his rulings.

In November, he wrote to the House Judiciary Committee alleging that "malicious Mormonism" was behind efforts to take away his chief judgeship. "The Mormon Church has been trying for a long time to take over the federal court for the district of Utah," the letter said.

about moves to remove his chief judgeship. Consistently refusing to talk to the press, the judge has affirmed, "I am an old hand at telling the press where to go."

No treason

In the past, Ritter's opponents have initiated movements to consider grounds for his impeachment. But according to the Constitution, "high crimes or treason" are the only grounds for impeaching a federal judge. The official complaints against Ritter have never gone that far.

Even if the Tenth Circuit Court bans him from federal and state cases, and if Congress repeals the Grandfather Clause, he will still have his place on the bench.

And Ritter has often indicated his intention to remain on the bench as long as he is capable. If history gives any indications, he may still be there when he celebrates his 90th birthday in 1989.

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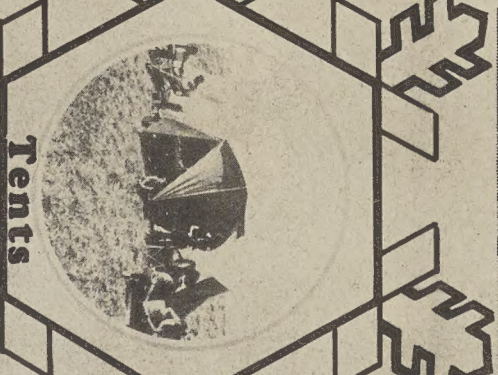
Sleds



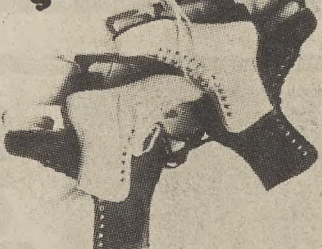
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Universe photo by Reelrum Dunn
Cougar gymnast Mark Nolan competes on parallel bars Saturday. BYU won the meet over S. Illinois.

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team opened its dual meet season at home Saturday by defeating eighth-ranked Southern Illinois, 214.65 to 213.95.

BYU's consistently spectacular all-around man, Isamu Maesato, of Okinawa, Japan, won the all-around competition with 54.30 total points. In second place was Rick Adams, of Southern Illinois, with 54.15. Cougar Hiroto Kurihara was a close third at 54.0.

The Cougars swept five of six events, losing only the side horse event to the powerful Salukis. In floor exercise, BYU's Perry Johnson came up on top alone

Wrestlers split meets

By **ANTONE CLARK**
 Universe Sports Writer

The nationally-ranked BYU wrestling team had its bubble popped over the weekend as it split dual matches against Oregon and Colorado State.

The Cats, ranked No. 5 going into weekend action, lost their first dual match of the year Friday as Oregon came on strong to win five of the

Kevin Muenz was back a 9.05 for second place. All-American Dave Schible, a sixth place finisher in last year's NCAA finals, managed to pull out a win on side horse for Illinois with a 9.3 but Cougar specialist Dan Drew's scored 9.20 to finish a close second.

Maesato turned in a powerful and much improved performance on still rings to take first place at 9.45. Saluki Rick Adams was the top scorer for Illinois with a 9.15 on the rings, to take second place, while his teammate Dann Muenz was third with a 9.0.

In vaulting, Cougar daredevil Bernhard last six matches and out-pointed BYU 24-18. Saturday afternoon the Cats were sluggish but managed to easily outdistance youthful Colorado State 32-14.

Oregon took advantage of the Cougars' youthful lineup as they overcame a 15-0 deficit with three pins and two decisions. Duck grapplers earned falls against three BYU freshmen.

Early lead
 The Cougars had jumped to a huge lead thanks to a forfeit, and decisions in favor of Cougar Sam Orme, Ed Maisey and John Mecham. Bill Dickson and Don Christensen, however, were pinned and David Hansen lost a 7-4 decision, evening the score at 15-15.

Brad Hansen put the Cats back out in front 18-15 with a 7-0 decision but the lead was short-lived as Oregon's Don weekends.)

Kurihara shared first place honors with Illinois' Jeff Barlowe. All three gymnasts received a 9.45 for their vaults, while BYU's Johnson was second with a 9.3.

On parallel bars, Maesato and St's Kevin Muenz tied for first with 9.3 each. St's Adams and Dann Muenz tied for second at 9.25 while Cougar Masahiko Kinjo was third at 9.05.

Cougar teammates Kurihara and Kinjo tied for first in high bar, with high 9.50 scores. Saluki Kevin Muenz was second at 9.4, followed by Illinois teammates Adams and Dann Muenz in third at 9.25.

conclude bargaining to the state's hospitals, nursing salaries went up considerably and the shortage of nurses in Oregon was alleviated, Neal asserts.

"Hospital charges are lower in Oregon than they are in Utah because they have cut down in other areas where they don't need to spend," he adds.

Neal points out that hospitals are paying to orient new nurses who must be recruited to replace those who move to higher paying areas out of state.

He suggests that hospitals use the money they are spending for the orientation of new nurses to keep experienced nurses in Utah.

A publication put out by the department of Health, Education and Welfare states that the average cost for the orientation of new nurses ranges from \$770 to \$894.

Neal claims the nursing shortage is a serious problem in Utah because "patients are not getting the full care they deserve."

"It's getting dangerous to go into some Utah hospitals because of the shortage that exists," he declares.

One nurse working on the medical floor at Utah Valley Hospital supports Neal, saying, "When we're understaffed, nurses get under pressure and the incidence of mistakes rises."

patient bed at Utah Valley Hospital is better than the national average, some of the hospital's workers feel staffing is still inadequate.

One nurse feels there is a shortage of registered nurses at Utah Valley, "especially of aides and licensed practical nurses (nurses who have had two to three years less training than a registered nurse), but it's the administration's fault."

"There are more nurses available but they try to cut costs by not hiring them," she says.

Collective bargaining
 The nurse says she favors collective bargaining with Utah Valley Hospital to improve the situation.

"Collective bargaining is attractive," she says, "because when people now go through regular channels as individuals to ask for higher salaries, they are welcomed to move to some other hospital."

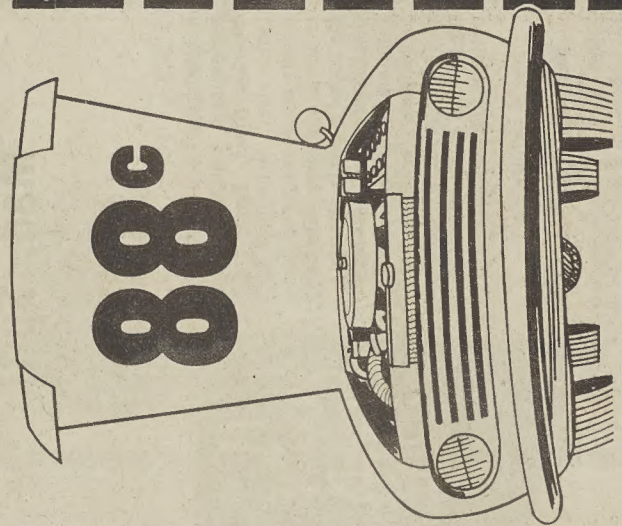
Another nurse who believes there is a shortage of nurses at Utah Valley Hospital sees collective bargaining as the "only solution IMHC has left us."

"The hospitals under IMHC have all gotten together to artificially hold down nurses' salaries and it just isn't working. Nurses are leaving the state; some are leaving the profession," she claims.

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as reporting the average registered nurse in Utah is earning \$5 an hour. Nurses at Utah Valley Hospital say their salaries usually reach that level after working at the hospital a couple of years.

Working mothers
 Another nurse says that many at the hospital tolerate their present wages because they can combine income with what their husbands are earning.

"Those of us who are unmarried with families to support have a difficult time," she says. "One of my nursing friends is working full time at the hospital and is on church welfare. She is too tired to work two different jobs, which some nurses are doing."

"I don't think a professional nurse should have to raise a family and work two jobs to survive. It's not safe for patients, either, to be cared for by nurses who are that over-worked."

She claims collective bargaining is necessary because "an individual nurse who speaks out about her salary is treated like a freak or given the works."

Nurses who support the idea of collective bargaining admit they are in the minority, and say they don't expect it to be implemented in the immediate future. At the same time many feel that the use of collective bargaining is Utah "is inevitable."

On the other hand, most other nurses are apathetic about collective bargaining.

"I think there are other ways of working things out that I would

"I don't think it would really change the situation," adds another RN on the medical floor. "All collective bargaining would do is raise hospital cost."

Most of those who favor collective bargaining prefer the UNA as a bargaining agent because of its promise not to use the strike as a weapon in contract negotiations.

A few nurses say they would prefer the Teamsters Union as a bargaining agent because they feel the UNA cannot "adequately represent them due to a conflict of interest."

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By SYBEL ALGER
Monday Magazine Writer

A decision will be filed today on the request for a preliminary injunction against the movie "Looking for Mr. Goodbar."

Fourth District Court Judge George E. Ballif said Saturday he will file his decision "sometime Monday" on Provo City's request to ban the R-rated film because it allegedly violates the city obscenity ordinance.

Ballif heard nearly five hours of testimony in the final session of the hearing Friday; the defense called several witnesses, including an English professor and a library archivist from BYU, to support its contention that the movie has "serious artistic merit."

The U.S. Supreme Court has held that to be declared obscene, a film must meet three requirements: 1. It must appeal to the prurient interests of the average man; 2. It must be patently offensive to contemporary community standards; and, 3. It must have no redeeming artistic, social, literary or scientific value.

(The dictionary defines "prurient" as tending to excite lascivious thoughts or desires.)

"Things not compatible"

Provo City Attorney Glenn Ellis told the court "Goodbar" depicted "in all too plain terms the very acts prohibited by the (city) ordinance. The real reason for this production is to sell at the door. We

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want them to be able to make money, but not by just declared obscene, a film must meet three requirements: 1. It must appeal to the prurient interests of the average man; 2. It must be patently offensive to contemporary community standards; and, 3. It must have no redeeming artistic, social, literary or scientific value.

Judge Ballif responded, "Is it your view that sex is not a legitimate topic of the cinema in our community? Shouldn't an artist have a say in how it is depicted? Are we going to take that right away from that segment of our society?"

Ellis replied, "We don't want to prohibit ideas, just specific acts."

Community standards

In his closing remarks, Ellis drew a distinction between "soft R" and "hard R" movies. "Hard R movies really reach into your insides and tear at you," he said. "They are offensive. The standards of the industry are not the standards of our community."

Ellis defended the city's request to ban the film by saying, "We don't want to be book-burners — we don't consider ourselves that beknighted. We're not doing this so the press can say 'Looking for Mr. Goodbar' was banned in Provo."

"If these acts were done in person they would be prohibited by law," Ellis said. "The fact they were put on celluloid and in color doesn't mean they are legal."

Artistic values

Defense attorneys Robert Maack, representing Pitte Theaters, and Allen Young, representing Paramount Pictures, took the position that artistic value overrides community standards.

Maack cited the Supreme Court decision Smith v. the United States as precedent for the view that a community "cannot impose its standards on artistic and literary value."

Maack said Provo "is trying to say 'the First Amendment doesn't apply if our standard is different than everybody else.' If that was true, we wouldn't have to take this to the Supreme Court."

Several witnesses testified for the defense, including movie critics who commented on the artistic value of the film. All saw the movie before they were contacted by defense attorneys.

Most electrifying

James D'Arc, curator of the arts and communications archives of the BYU Harold B. Lee Library and occasional movie reviewer for the Daily Universe, testified for nearly an hour. He told the court, "I didn't entirely like the film, but it does have significant artistic value. It is probably one of the most electrifying motion pictures of 1977."

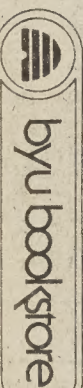
He said "Goodbar" director/screenwriter Richard Brooks has always been concerned with "controversial" themes. The "Goodbar" story, D'Arc said, shows "the decadent decline of a woman who ends up making wrong choices in life. It is a story of good versus evil."

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the Dallas Cowboys through a sea of Super Bowl mistakes Sunday for a 27-10 victory over the Denver Broncos to capture the world championship of professional football.

Staubach threw one touchdown pass to Butch Johnson in the third quarter and running back Robert Newhouse hurried another on an option play to Golden Richards in the fourth as the Cowboys picked apart the Denver secondary.

Tony Dorsett, forced out of the game in the third period with a twisted right knee, scored the other Cowboys touchdown on a three-yard run after Dallas intercepted the first of four passes off Broncos quarterback Craig Morton.

The Broncos had boasted that Dallas' only serious receiving threat was flanker Drew Pearson, but

Ex-Cougars in bowl

In Sunday's Super Bowl XII match-up, two former teammates at BYU lined up on opposite sides of the field in the quest for the national championship.

Golden Richards, a wide receiver for the Dallas Cowboys, and Paul Howard, an offensive guard with the Denver Broncos, both played for BYU from 1969 through 1971.

Richards is listed as being from Hawaii, but he played for the Cougars his first three college years, going to Hawaii after being declared "scholastically ineligible" to return for his senior year.

While at BYU, Richards led the nation in punt returns. He still holds four NCAA kick-punt records he set that year.

Howard was switched to offensive guard his senior year after three seasons at defensive end at BYU. After the regular season in 1972 he played in the Senior Bowl, the East-West Shrine game, the Coaches All-America Bowl, and the College All-Star game.

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largers in the Cowboys' defense. Johnson made a circus catch in the end zone on a 45-yard bomb from Staubach in the third quarter and Richards grabbed Newhouse's pitch for Dallas' wrapup TD.

Efren Herrera kicked fieldgoals of 35 and 43 yards but missed three other attempts that would have given Dallas a much more comfortable margin through the middle quarters of one of the National Football League's meeziest championship games.

finally, just as they had predicted, the Dallas defenders chased Denver quarterback Morton clear out of the ball game.

Morton, a former Cowboy who had thrown only eight interceptions all season — lowest of any passer in the American Football Conference — had four aeriels picked off in the first half alone. He finally was lifted in the middle of a Bronco offensive series and replaced by Norris Weese, who moved Denver to its only touchdown of the game.

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BYU's Tina Gunn, who led scoring for the Cougars in last weekend tourney, unloads a shot for the basket.

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Sports
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later took consolation honors, with a score of 111-93. BYU earned their shot at Baylor by defeating conference rival UNC, 75-62.

Consistent team scoring put the Cougars up by 10 with less than six minutes remaining in the first half of the championship game but a crucial five-point play turned the tempo over to Baylor.

Bearette forward Ginger Thornton sank three after an offensive rebound foul and a technical against the Cougar bench sent her to the line.

Baylor took the ball at mid-court following the penalty shot and scored against on a short jumper inside the lane.

The Bearettes converted key foul tosses and some quick shots from the field to put Baylor on top at the half 39-38.

The Cougars hit 44 percent from the floor during the second half to Baylor's 38 percent but only managed to convert 9 of 17 free throws during the game. An outstanding defensive effort by forward Deb Freestone and clutch shooting by sophomore Judy Hunter moved BYU within two with

BYU within two with

only minutes remaining but successful Baylor free throws put the game away with a final four point difference.

High point honors went to freshman starter Carol Reeves with 30 points against BYU and a career high 35 against Aulenbacher.



Universe photos by Echo Robertson
Cougar sophomore Juliana Loveall, a 5-4 guard, drives around opponent in women's basketball tourney Saturday.

Cagers lose to CSU

By DICK HARMON
Assistant Sports Editor

The BYU men's basketball team heads into a welcome three-game home stretch this week after dropping the second of two road games over the weekend to Colorado State 76-66 in Ft. Collins Saturday.

After falling behind early in the game, BYU turned on a threatening charge to bounce back and tie the score 48-48 midway through the second half.

But a few moments later the Rams rallied with eight unanswered points and pulled away from the Cougars. A

similar rally by Wyoming during a lapse by BYU cost the Cougars the game Thursday 89-82.

Rebounding

BYU managed to hold their own on the boards against the taller and faster Rams — rebounds were a close 44-40 in favor of CSU.

But the Rams went to the charity stripe 28 times to BYU's nine, dropping in 16 of those shots to the Cougars six, a fact that proved decisive in the game.

BYU's Danny Ange went bucket for bucket with the highly-touted Barry Young of CSU, both putting on an excellent display of speed and shooting, before Ange fouled out with two minutes remaining with 23 points. Young

chalked up 26 points in CSU's winning effort. BYU's threatened the Rams' lead several times with outstanding defensive play, changing from a zone and man-to-man in the second half and pressuring the ball effectively.

Key turnovers

Several forced shots and key steals by the Cat defense brought the Cougars close with nine minutes left in the game, but CSU managed to come back with steals of their own.

For BYU, Alan Taylor pulled down a game high 13 rebounds and had sixteen points. Ange scored 23, but managed nine rebounds. Other Cougar scorers were Keith Rice 12, Scott Runia 8, Greg Ballif 4, and Greg Anderson 2.



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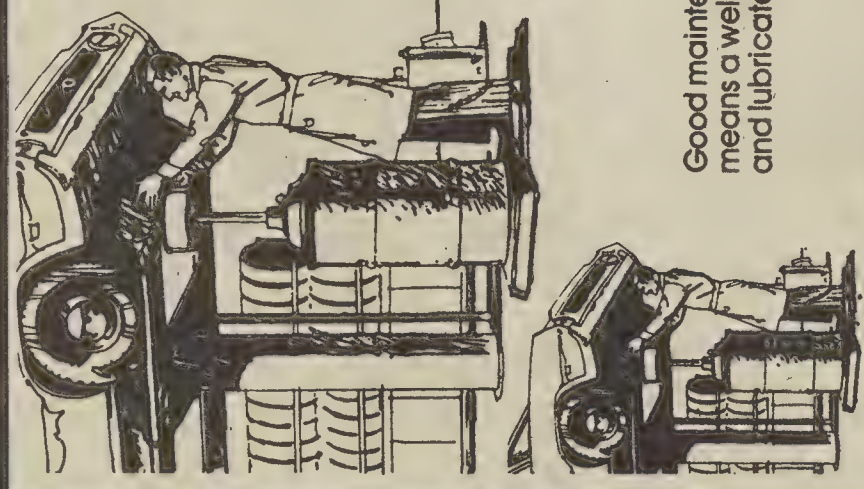
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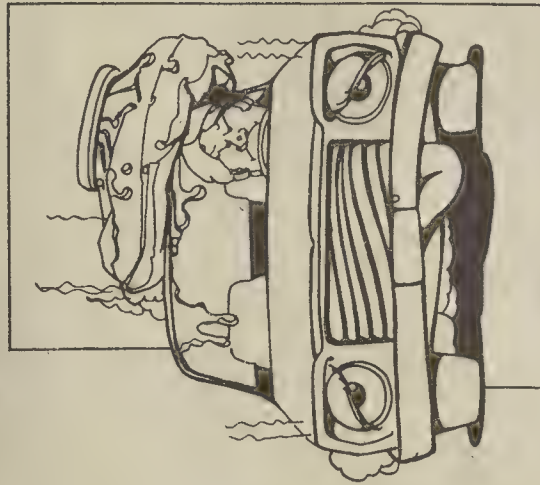
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Unita Theater where the movie is showing, took the stand. Ernest R. Hoffman, district manager, explained the company's scheduling procedures, and Edward M. Plitt, vice president of Plitt's western division, told the court none of the company's employees or theaters has ever been convicted of showing pornographic films.

Paul Springer, associate counsel for obscenity to the sales department of Paramount Pictures, said no other city in the nation has attempted to ban "Good bar."

City Attorney Ellis questioned the local movie critics' comments. "Experts are experts because they are being paid to be experts," he said. "Their sensibilities are somewhat dulled."

Maack also told the court he timed the "sexual innuendoes" in the film, "even kissing."

"In a two hour and ten minute film, I timed 12 minutes of sexual activity. There is a very strong plot, involving sex and relationships with family, etc."

Ranae Pierce, president and founder of the Utah Cinema Council and librarian the Salt Lake City book are very explicit.



Photo by Sharon Beard

During the filming of "Wedge", Keith Merrill directs Hyde Clayton in his role as a principal.



Photo by Sharon Beard

Crew members and stars prepare for a wrestling scene in "Wedge."

Wedge is a story of underdogs who pull together a wrestling team that goes on to beat their rivals, Rockeville High.



Photo by Sharon Beard

Hyde Clayton checks out the wardrobe of Tony Smith, who plays a wrestler in the movie.

Movie production begins

Abandoned school comes to life

By Janetha Wilkinson
Monday Magazine Writer

A vintage 1912 junior high school, with littered halls, dark empty classrooms, broken windows and creaky wooden floors, has stood abandoned in American Fork since 1975.

But, once again last week, there were pep club posters in the halls, bells ringing, chalk on the blackboards, letter jackets, math books and even talk about Friday night's wrestling meet — but there's really not any reading, writing or arithmetic going on.

The old school has become the stage for "Wedge," a movie about caring and winning. This old building brought Keith Merrill, producer of "Great American Cowboy" and "Indian," and his partner David Johnston, President of American Film Consortium, from Los Altos Hills, Calif., to American Fork, Utah.

Building

"It's gorgeous," Merrill said. "You couldn't build a building like this for half-a-million dollars on a sound stage. It's brick, it's old, it looks like everybody's high school — I've never met anybody who didn't say hey, I went to high school there."

However, no one will ever know where this "gorgeous" building is. Merrill said he is deliberately avoiding making this a "Utah" picture.

"A Utah high school would be a totally different story, and we don't want to tell that story — at least not yet."

"Nobody will know by looking at the picture where it was filmed. The setting looks like somewhere in Ohio or Pennsylvania," he said. "Except we catch those beautiful snowcapped mountains once in a while, that will really throw them."

The movie, written by Merrill and his brother-in-law, a wrestling coach, tells of the battle between two high school teams, of wrestling, ghettos, guts and love.

Fantasy

"It's a fantasy," Merrill said. "It's about the success of the underdogs, and we believe in it."

"A psychiatrist told me that he couldn't think of a single psychological type that 'Wedge' didn't touch on, except an old lady and a dog," Johnston said. "So now we've included a dog. We're using a bulldog as the mascot, the funniest looking dog you've ever seen. We found him in Provo, where else?"

The producers are taking advantage of some local talent including two BYU students, Gary Peterson, a senior from Cedar Fort, and Larry Miller, a junior

from Bountiful. The stars of the film are Lorenzo Lamas, son of Fernando Lamas, and Maureen McCormick of the "Brady Bunch."

Two groups of high school students are portrayed. The Mingo Junction Bulldogs represent a small repressed high school that has been beaten in every sport for nine years, and decides after losing a 55-0 football game to make one last effort. Wrestlers work out in a boiler room and put together a team to do battle with a privileged upper-class high school, the Rockeville Knights.

Wedge, the nickname of Nick Kilivitus (played by Lamas), a senior, overcomes his environment and everything his alcoholic father has told him was impossible to become the winning wrestler for Mingo Junction.

The remaining Bulldog line-up includes a tuba player who hates violence, contact, and everything about wrestling, and a student with a terminal illness. The coach is an English teacher who hates the team and the sport until he finally realizes that winning has nothing to do with athletics but has a lot to do with inspiration and commitment.

"Wedge" is the story of underdogs who pull together, a wrestling team that goes on to beat Rockeville, "and it's all because of a crazy move which the coach gets out of an old oriental arts book," Johnston said.

Facets

The movie revolves around several key people who will touch every viewer in a different way. "It has more facets than Rocky," Merrill said. "Basically all of the good guys really win."

Merrill and Johnston are impressed with the film-making possibilities in Utah. "There is a tremendous range in Utah, from desert to snowcapped mountains," Merrill said. "I'm also very impressed with the amount of talent here, it's really growing in terms of the amount of actors available, and the quality of producing talent that's around."

About one-half of the crew are local people. "This is a very efficient operation," Johnston said. "I've never seen a crew work this way — they are totally professional. They all like what they're doing, and have their heart in it. That makes a difference."

"We can hire local people for less — carpenters, laborers — everybody costs less in Utah," Merrill said. "It may only be 50 cents an hour, but when you're talking about four months and the kind of salaries we pay, it makes a lot of difference." The production cost for the movie is more than \$25,000 a day.

"In terms of production value, I think we're doing tremendous," Merrill said, "because we're filming in Utah, not shooting with union crews, and because of the cooperation of the school district in getting this building."

Depending on Utah's ability to "grease the slides," it will be easy for the movie industry to gravitate here, according to Merrill.

"In Utah you work with essentials instead of excesses," he said. "In a sense it's a real secret to successful film making."

The "essentials" at Mingo Junction High School are authentic. One classroom is filled with photographs of principal's offices, teacher's lounges, gymnasiums, cheerleaders and classrooms from across the state. "We want everything realistic," Jan DeWitt, property master, said.

"I went to actual high schools getting old beat-up notebooks, from the lost and found, gathering wadded-up paper laying in the hallways and pulling posters off of the walls," he said. "It was really funny because the kids would follow me around asking what I was doing with their posters."

Props

"Most of our major props cost us under \$15 at the D.I.," he said. "We want the details to be right."

"Wedge" is giving Lorenzo Lamas his first big break. After playing in "Grease" with Olivia Newton John and John Travolta, Lamas has worked in several major productions but considers "Wedge" his best bet.

"I really relate to the part I'm playing," he said. "I feel like I know him (Wedge). I spent four years in military school where all you could see were shoes and name tags — I grew up like a blade of grass."

"I've had some of the same problems and disappointments that Nick has. He's a doer, he just keeps his mouth shut and does it. I admire that."

Filming

"For the next eight weeks I will become Nick Kilivitus," he said.

The next eight weeks will only be a short part of the production time, however. The filming in American Fork was preceded by four months of pre-production, and five months of post-production will follow. According to Johnston, "Wedge" will be released sometime in the fall of 1978.

"This'll be a great movie," Lamas said. "You'll walk out feeling really good, instead of wondering what happened to you for the past two hours."



Photo by Robert Harris

"It's a fantasy," Keith Merrill says, "It's about the success of the underdogs, and we believe in it."



Photo by Robert Harris

"I really relate to the part I'm playing," Lorenzo Lamas says.



Photo by Sharon Beard

Film Editor Richard Fetterman and Assistant Film Editor, Michael Amundsen, a BYU graduate, edit a copy of the day's filming.

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